

THE CADENCE

"The Last Thing In Music"



Teacher Placement Number
March, 1935

Music Education Department
State Teachers College
Mansfield, Pennsylvania

MANSFIELD UNIVERSITY LIBRARY



3 3098 00356 0401

THE CADENCE

(THE LAST THING IN MUSIC)

Published at State Teachers College, Mansfield, Pennsylvania, by the
Music Education Department.

Price \$1.00 per year

Single copies 50 cents

VOLUME VI

March, 1935

NUMBER I

Board of Editors

Editor-in-Chief	Paul R. Zeller
Associate Editor	Bernard J. Gerrity
Business Manager	Carlton A. Chafee
Reporter	Lillian P. Schover
Reporter	Betty O. Murphy

SPONSOR

Mrs. Grace E. Steadman, Director of Music Education

Music Supervisors' Club Officers

David D. Dye, President	Ida M. Woodley, Secretary
Miriam A. Terry, Vice President	Louise O. Elder, Treasurer

Table of Contents

The Music Faculty	2
Teacher Placement in the Special Department of Music.....	3
WILLIAM R. STRAUGHN, President, Mansfield State Teachers College.	
Mrs. Grace E. Steadman, Director of Music Education.....	5
Graduates of the Music Education Department.....	6
Concert Band and Symphony Orchestra	22
The Adolescent Boy's Voice in the Junior High School.....	23
DUNCAN McKENZIE, M. A. (Edinburg), Educational Director Carl Fischer, Inc., New York.	
Vested Choir and Straughn Hall.....	28
Course of Study	29

The Music Faculty

MRS. GRACE E. STEADMAN, MUS. B., *Director of Music Education Department.*

General Supervision of Department; Materials and Methods;
Organization; Training School; Chorus and Choir Conductor.

WILL GEORGE BUTLER, Mus. Doc.

String instruments; Director of Symphony Orchestra.

MARJORIE BROOKS, B. S.

Harmony; Form and Analysis; Composition; Music History.

IRMA MARIE SCOTT, M. A.

Supervisor of Music in Junior and Senior High School;
Piano Classes.

MARJORIE HOLMES HARTMAN, B. S in P. S. M.

Theory; Sight Singing; Dictation; Rhythm Bands; Piano.

JOHN F. MYERS, M. A.

Music History for Academic Groups; Director of Concert Band;
High School Band.

LOREN A. WARREN, M. S.

Orchestra Conducting; Second Orchestra; String and Reed
Instruments; Supervisor of Instrumental Music in
Junior High School.

HARRY J. KANADY, M. M.

Piano; Voice; Brass Instruments.

CORA A. ATWATER, Mus. B.

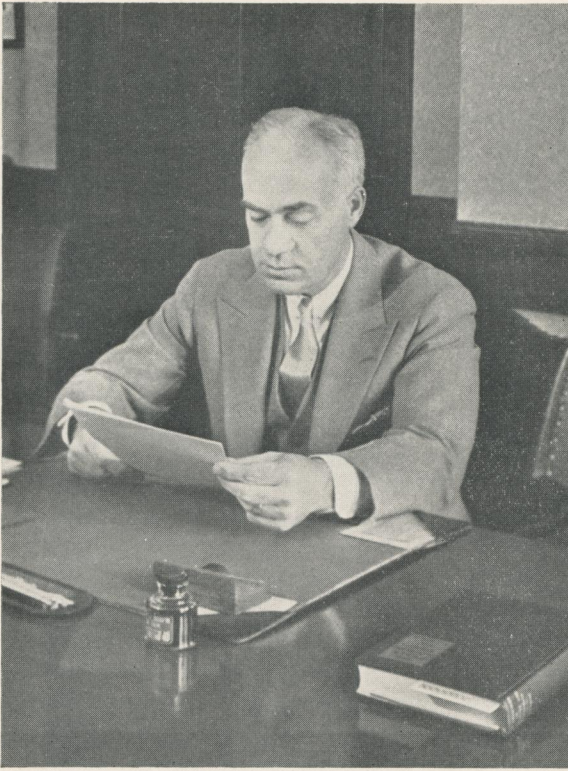
Voice; Piano.

ELSIE R. PERKINS, Mus. B.

Voice; Piano.

GERALD E. GREELEY, B. A.

Piano, Organ.



Teacher Placement in the Special Department of Music

by

William R. Straughn, President, Mansfield State Teachers College.

The thought which appears to be uppermost in the minds of prospective college graduates today is "What are my chances to secure a position?" This thought also dominates the choice of a course, most frequently, when a student enters and selects a field of teaching. We can best answer this question by an analysis of the teacher turnover in Pennsylvania for the year 1933-34 in figures which have just been released by the Teacher Division of the Department of Public Instruction.

There were relatively 62,000 teachers in Pennsylvania, for the year indicated—a year generally known as a hard one in which to place teachers. The placement of a teacher depends on the turnover and on the creation of new jobs. There have not been many communities that have dropped their music teachers, and many have engaged new music instructors, frequently as a district supervisor giving a day or so service in each community. The specific information is not at hand, but this we do know, that there were 5,000 new entrants into the teaching service last year, of which number 600 were special teachers in music, home economics, art, etc., probably the largest proportion of these being in the courses named. Of these 600, a few over 400 were recent graduates without teaching experience. It is therefore quite evident that in proportion to the entire placement of teachers in the state, the special departments have not suffered, as is sometimes asserted. In our own case at Mansfield, more than 60% of last year's class was directly placed by the college, along with several graduates of the year before.

Not all have positions, but as times improve, and there is a greater turnover in the teaching profession, due to marriages, and with the creation of new music positions, we have every reason to believe that there will be a big demand for music supervisors, as in the prosperous days of five years ago. Certainly there is already a decided improvement in placement over two years ago.

Music is a vital subject in the public school course, and the demands of communities are such that this subject will not be dropped.



MRS. GRACE E. STEADMAN

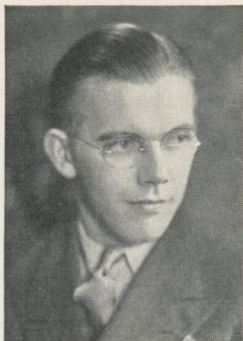
Director of Music Education, Mansfield State Teachers College

DEGREE: Graduates listed in the following pages are candidates for the degree, Bachelor of Science in Public School Music. They are also certified to teach other subjects, usually English or Social Studies. Other fields are also chosen, however.

TEACHING: Each graduate has taught in the boro schools of Mansfield for three years through Kindergarten, Grades, Junior and Senior High Schools. Teaching has included both vocal and instrumental work, glee clubs, band, orchestra, piano-classes, voice-classes, theory, assembly singing, pageants and operettas.

PREPARATION: Included in the regular course as set up by the State, all graduates have had four years of voice, piano and chorus; at least two on strings and other instruments; three in band and orchestra.

RECOMMENDATIONS: We endeavor to give a complete and accurate rating of each graduate about whom inquiries are made, for it is our desire to serve the schools of Pennsylvania to the best of our ability.



CHAFFEE, CARLTON A.

Voice, Bassoon

Social Studies

Secretary-Treasurer, Phi Mu Alpha Sinfonia; Assistant Editor, Business Manager, The Cadence; Music Supervisors' Club; Opera Club, "Robin Hood", "Yeomen of the Guard"; Dramatic Club, "Torch Bearers", "A Prince There Was", "The Charm School"; Emersonian Literary Society; Intramural Basket Ball; M. Club, Cheerleader; Y. M. C. A.



COLLINS, HILDA M.

Voice, Piano

English

Lambda Mu Sorority; Music Supervisors' Club; Athletic Club; Y. W. C. A.

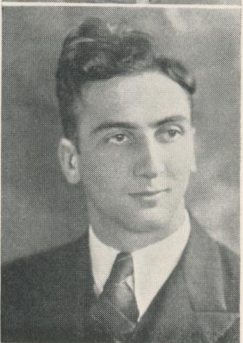


COOLIDGE, OLIVE M.

Piano, Organ

English

Lambda Mu Sorority; Women's Student Council; Music Supervisors' Club; Vested Choir; Y. W. C. A.



COOLIDGE, PAUL S.

Voice, Euphonium

English

Kappa Delta Pi; Phi Mu Alpha Sinfonia; Carontawan Staff; Flashlight Staff; Treasurer, Music Supervisors' Club; Vested Choir; Opera Club; Intramural Basket Ball; Y. M. C. A.

CHAFFEE, CARLTON A. Age, 22. Church preference, Protestant. Present address, M. S. T. C.; after graduation, LeRaysville, Pa. Pre-College work: LeRaysville High School. Varsity Basket Ball; Baseball; Orchestra; Dramatic Club; Bradford County Speaking Contest, first prize. College work: Playing knowledge of piano, violin, cello, clarinet, flute, trombone, trumpet, saxophone, guitar, percussion instruments. Major instruments, 4 years; violin 4 years; piano, 5 years; guitar, 5 years. Concert Band, 4 years; Symphony Orchestra, 3 years. Professional experience: Private teaching of piano, violin, guitar, saxophone, trumpet; Church choir, 3 years; professional orchestra, 3 years; office work; Bell Boy; waiter.

COLLINS, HILDA M. Age, 20. Church preference, Baptist. Present address, 39 Sullivan St., Mansfield, Pa.; after graduation, Crooked Creek, Pa. Pre-College work: Charleston High School, Wellsboro, Pa.; Glee Club; Music Contests; Senior Play; piano, 2 years. College work: Playing knowledge of piano, violin, clarinet, trumpet. Major instruments: Piano, 6 years; voice, 4 years. Violin 1½ years; clarinet and trumpet one semester. Second Band and Orchestra, 3 years. Professional experience: Private teaching of piano, 2½ years; Sunday School Teacher; Vice President, B. Y. P. U.

COOLIDGE, OLIVE M. Age, 21. Church preference, Methodist. Permanent address, 24 East Avenue, Wellsboro, Pa. Pre-College work: James M. Coughlin High School, Wilkes-Barre, Pa.; Accompanist, 4 years; Orchestra, Boys' Glee Club, Girls' Glee Club; French Club. College work: Playing knowledge of piano, organ and bassoon. Major instruments: Piano, 10 years; organ, 3 years. Voice, 4 years; bassoon, 2 years. Concert Band, 2 years; Symphony Orchestra, 2 years. Professional experience: Accompanist, radio and concert, 5 years; church organist, 2 years.

COOLIDGE, PAUL S. Age, 22. Church preference, Methodist. Permanent address, 24 East Avenue, Wellsboro Pa. Pre-College work: Wellsboro High School. Class Pres., 3 years; Band, Orchestra, Football, Basketball, Baseball and Track; Nat'l Hon. Society; Year Book; Pres. H.-Y, N. E. Penna. College work: Playing knowledge of all string, reed, brass and percussion instruments. Major instruments: Voice, 6 years; euphonium, 10 yrs. Violin, 8 yrs.; piano, 4 yrs.; trombone, 2 yrs.; trumpet, alto, clarinet, 1 yr. Concert Band and Symphony Orchestra, 4 yrs. Professional experience: John R. Van-Arnham's Minstrel Band and Orchestra, 15th season; Post 84, Am. Legion Band, 6 yrs., director, 1935; Instrumental instructor, Charleston High School; private instructor, 7 yrs.; selling experience, 7 yrs. Church Choir soloist.

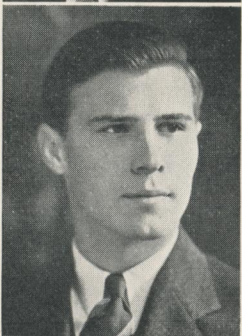


DUNLOP, JAMES W.

Violin

English

Vice-President, Phi Mu Alpha Sinfonia; President, Senior Music Class; Music Supervisors' Club; Vested Choir; Opera Club, "Yeomen of the Guard"; College String Quartette; Y. M. C. A.



DYE, DAVID D.

Voice

English

Vice-President, Phi Mu Alpha Sinfonia; Vested Choir; President, Music Supervisors' Club; President, Junior Music Class; Secretary-Treasurer, Opera Club; "Little John" in "Robin Hood"; "Shad-bolt" in "Yeomen of the Guard".

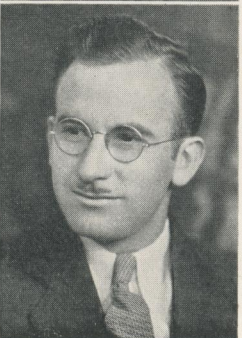


ELDER, LOUISE O.

Piano

English — Social Studies

Kappa Delta Pi; Lambda Mu Sorority; Secretary-Treasurer, Scribblers' Club; Treasurer, Music Supervisors' Club; Opera Club; Piano Trio; Y. W. C. A.



ENCK, JOHN H.

Clarinet

English

Phi Mu Alpha Sinfonia; Music Supervisors' Club; Opera Club, "Robin Hood", "Yeomen of the Guard"; Woodwind Quintette; Red and Black Pennsylvanians.

DUNLOP, JAMES W. Age, 21. Church preference, Baptist. Permanent address, Box 403, Blossburg, Pa. Pre-College work: Blossburg High School. President, Senior Class; Orchestra, Glee Club, Operettas, Basketball. Violin, 6 years. College work: Playing knowledge of all string, reed, brass and percussion instruments. Major instrument, 10 years. Brass bass, 5 years; voice, 4 years. Symphony Orchestra, 9 years; Concert Band, 4 years. Professional experience: Baptist Church Choir, Blossburg, 8 years; private instructor, 4 years; selling experience and store clerk; Eastern Conference National High School Orchestra, 1931.

ELDER, LOUISE O. Age, 21. Church preference, Protestant. Permanent address, 28 St. James Street, Mansfield, Pa. Pre-College work: Elmira Free Academy, Elmira, New York. School of Music, Elmira College—Piano. College work: Playing knowledge of piano, clarinet, violin, baritone, celio. Major instrument, 10 years. voice, 4 years; Symphony Orchestra, 2 years; Second Orchestra, 2 years; Second Band, 3 years. Professional experience: Church Choir; Sunday School Teacher; private piano instructor; piano class instructor, summer session, Mansfield Model School.

DYE, DAVID D. Age, 23. Church preference, Lutheran. Present address, Simmons Hall, Mansfield, Pa.; after graduation, 1008 Market St., Lewisburg, Pa. Pre-College work: Lewisburg High School, Lewisburg, Pa. College work: Bucknell University, Lewisburg; M. S. T. C., Mansfield, Pa. Playing knowledge of Piano, violin, baritone, clarinet. Major instrument, 5 years. Piano, 8 years; violin, 8 years; baritone, 2 years; Symphony Orchestra, 4 years; Concert Band, 2 years. Professional experience: Church Choirs, 6 years; private and public recitals.

ENCK, JOHN H. Age, 23. Church preference, Reformed. Present address, M. S. T. C.; after graduation, 219 Washington Ave., Ephrata, Pa. Pre-College work: Ephrata High School. Orchestra, Operettas, Boy Scouts of America. College work: Playing knowledge of clarinet, flute, saxophone, oboe, bassoon, cornet, horn and percussion instruments. Major instrument, 8 years. Piano, 4 years; Voice, 4 years. Concert Band and Symphony Orchestra, 4 years. Professional experience: Conductor and organizer of Cloister Band of Ephrata, Pa. Conductor of U. B. S. S. Broadcasting Orchestra. First Saxophone and clarinet, Hotel Langwell Dance Orchestra. Experience at electrical and mechanical work and photography. Salesman for Weit News Agency; private instrumental instructor.

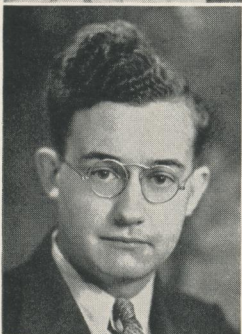


FENSTERMACHER, MARIAN E.

Organ, Piano

English

Lambda Mu Sorority; German Club; Music Supervisors' Club; Vested Choir; Athletic Club; Y. W. C. A.



GILBERT, RICHARD

Cornet

English

Phi Mu Alpha Sinfonia; Kappa Delta Pi; Drum Major, College Band; Opera Club, "Robin Hood", "Yeomen of the Guard"; Vested Choir; Music Supervisors' Club; Y. M. C. A.



GINGRICH, RICHARD H.

Violin

Social Studies

Phi Mu Alpha Sinfonia; Music Supervisors' Club; Opera Club, "Robin Hood"; String Quartette; Instrumental Trio; M. Club; Intramural Basket Ball; Y. M. C. A. Cabinet; Gospel Team.



LITHGOW, MARTHA

Voice

English

Lambda Mu Sorority; Music Supervisors' Club; Vested Choir; Y. W. C. A.

FENSTERMACHER, MARIAN E. Age, 21. Church preference, Evangelical. Present address, M. S. T. C.; after graduation, 1219 Arch St., Ashland, Pa. Pre-College work: Ashland High School. Glee Club; Operettas; German Club; Mozart Music Club; Assembly accompanist. College work: Playing knowledge of clarinet, cornet, alto horn and violin. Major instruments: Organ, 6 years; piano, 10 years. Peabody Conservatory, Baltimore, Md.—organ and piano, 2 years. Professional experience: Organist of Bethany Evangelical Church, Ashland, Pa.; instructor, music and games, Presbyterian Church Bible School, Baltimore, Md.; accompanist and recitals in piano and organ; waitress.

GILBERT, RICHARD. Age, 21. Church preference, Protestant. Permanent address, Knoxville, Pa. Pre-College work: Knoxville High School. Band, Orchestra, Chorus, Operettas; Leader, High School Assembly music. College work: Playing knowledge of all reed, string, brass and percussion instruments. Major instrument, 8 years. Voice, 4 years; piano, 6 years; violin, 2 years; clarinet, flute, and trombone, 1 year. Symphony Orchestra and Concert Band, 4 years. Professional experience: Post Office clerk; organizer and director, Knoxville Children's Band and Lawrenceville Children's Band; private instrumental and piano instructor, Elkland, Osceola, Knoxville, Lawrenceville; church choir director, 3 years; Prof. John F. Myers Concert Band, 1934.

GINGRICH, RICHARD H. Age, 22. Church preference, Reformed. Present address, Simmons Hall, Mansfield, Pa.; after graduation, 525 Maple St., Lebanon, Pa. Pre-College work: Lebanon High School. Violin study; Band; Orchestra; Dramatic Club; Debating Team; Student Council; Basketball. College work: Playing knowledge of piano, trumpet, trombone, clarinet, brass bass, violin, viola. Major instrument, 14 years. Piano, 4 years; voice, 4 years; Concert Band, 4 years. Symphony Orchestra, 4 years, Concertmeister, 2 years. Professional experience: Lebanon Symphony Orchestra; violin soloist; instrumental instructor.

LITHGOW, MARTHA. Age, 20. Church preference, Protestant. Present address, M. S. T. C.; after graduation, Coaldale, Pa. Pre-College work: Coaldale High School. Operettas; Dramatics; Glee Club; Church Choir. College work: Playing knowledge of piano, clarinet, trombone, violin. Major instrument, 4 years. Piano, 6 years; violin, 2 years; Second Band and Orchestra, 3 years; Concert Band, 1 year. Professional experience: Presbyterian Choir, Mansfield, Pa.; private teaching of piano.



MERK, MAHLON A.

Piano, Organ

English

Historian, Phi Mu Alpha Sinfonia; President, Kappa Delta Pi; President, Music Supervisors' Club; Opera Club; Vested Choir; Y. M. C. A.



MEYERS, HELEN T.

Piano

English

Lambda Mu Sorority; Secretary, Scribblers' Club; Music Supervisors' Club; Y. W. C. A.



REED, OLGA V.

Piano

English

Lambda Mu Sorority; Music Supervisors' Club; Vested Choir; Y. W. C. A.



REEM, GERALDINE A.

Violin

English — Social Studies

Vice President, Lambda Mu Sorority; Corresponding Secretary, Kappa Delta Pi; Carontawan Board; Opera Club, "Yeomen of the Guard"; Music Supervisors' Club; Emersonian Literary Society; Athletic Club; Vested Choir; Y. W. C. A.

MERK, MAHLON A. Age, 22. Church preference, Methodist. Present address, Simmons Hall, Mansfield, Pa.; after graduation, Lanesboro, Pa. Pre-College work: Susquehanna High School, Susquehanna, Pa. Dramatics; Operetta; Piano; Organ. College work: Playing knowledge of organ, piano, violin, clarinet, flute, trumpet, trombone, baritone, string bass, alto horn, oboe, percussion instruments. Major instruments: Piano 8 years; organ, 4 years. Voice, 4 years; Concert Band, 2 years; Symphony Orchestra, 3 years. Professional experience: Church organist, 4 years; instrumental instructor, band and orchestral instruments, Lanesboro, Pa., Oakland, Pa., 1 year; store clerk, 2 years.

MEYERS, HELEN T. Age, 20. Church preference, Presbyterian. Present address, M. S. T. C.; after graduation, Dushore, Pa. Pre-College work: Greencastle, Pa., 3 years; Dushore, Pa., 1 year. Glee Club; Orchestra; Student Council; Assistant Editor, School paper; Girl Scouts. College work: Playing knowledge of violin, flute, clarinet, baritone, trombone, trumpet. Major instrument, 8 years. Violin, 3 years; voice, 4 years; organ, 1 year; Second Band, 3 years; Symphony Orchestra, 1 year. Professional experience: Director of music, Daily Vacation Bible School, 2 summer sessions; Presbyterian Church Choir, Mansfield, 1 year.

REED, OLGA V. Age, 21. Church preference, Reformed. Present address, M. S. T. C.; after graduation, 243 W. Broad St., Telford, Pa. Pre-College work: Souderton High School, Souderton, Pa. Accompanist: Glee Club, Orchestra, Assembly singing. College work: Playing knowledge of piano, organ, violin, trumpet, trombone, clarinet, baritone and percussion instruments. Major instrument, 10 years. Organ, 1 year, voice, 4 years; Symphony Orchestra, 1 year; Second Orchestra, 2 years; Second Band, 3 years. Professional experience: Baptist Church Choir, Mansfield, Pa.; accompanist.

REEM, GERALDINE A. Age, 21. Church preference, Evangelical. Present address, M. S. T. C.; after graduation, 45 S. Fourth St., Newport, Pa. Pre-College work: Millersburg High School, Millersburg, Pa. Girls' and Mixed Chorus; Orchestra; Senior Class Play. College work: Playing knowledge of violin, piano, French horn, clarinet, oboe, trombone, flute, viola, cello and percussion instruments. Major instrument, 8 years. Piano, 4 years; voice, 4 years; Symphony Orchestra, 4 years; Concert Band, 4 years. Professional experience: Private instructor in violin; waitress.



ROBERTS, ALICE E.

Violin

English

Lambda Mu Sorority; Music Supervisors' Club; Piano Trio; Y. W. C. A.



RODERICK, EDWARD E.

Piano

English

Music Supervisors' Club; German Club; Y. M. C. A.



ROSE, PEARL M.

Piano, Voice

English

Music Supervisors' Club; Athletic Club; Y. W. C. A.



ROSEN, SIDNEY A.

Piano

English — Social Studies

Kappa Delta Pi; Secretary, Lambda Mu Sorority; President, Women's Student Council; Vested Choir; Athletic Club; Music Chairman, Y. W. C. A. Cabinet; Secretary-Treasurer, Junior Music Class; Music Supervisors' Club; Opera Club Orchestra.

ROBERTS, ALICE E. Age, 21. Church preference, Methodist. Present address, M. S. T. C.; after graduation, Meshoppen, Pa. Pre-College work: Meshoppen High School. Orchestra; Glee Club; Dramatic Club; violin, 5 years. College work: Playing knowledge of violin, alto horn, clarinet, trumpet, trombone, piano, French horn, baritone. Major instrument, 9 years. Piano, 4 years; Symphony Orchestra, 4 years; Second Band, 3 years; voice, 4 years. Professional experience: Methodist Church Choir, Meshoppen, Pa.; director of music, Bible School; Community Orchestra, 5 years; licensed operator in beauty culture.

RODERICK, EDWARD E. Age, 35. Church preference, Presbyterian. Present address, 47 Sherwood St., Mansfield, Pa. After graduation, 362 North Main St., Wilkes-Barre, Pa. Pre-College work: Remsen High School, Remsen, N. Y.; Plains High School, Plains, Pa. Student Conductor, High School Orchestra. College work: Playing knowledge of piano, organ, mellophone, trombone, violin and string bass. Cornell University, New York University, West Chester State Teachers College, Mansfield State Teachers College, summer sessions. Professional experience: Grade teacher, Plains Township, Pa., 5 years; principal, Continuation School, Kingston, Pa.; church organist and choir director, 12 years; director, Marble Collegiate Men's Chorus, New York City, 1 year; Chase National Bank, New York City, 4 years.

ROSE, PEARL M. Age, 19. Church preference, Protestant. Present address, 72 Sherwood St., Mansfield, Pa.; after graduation, Mansfield, Pa., R. D. 1. Pre-College work: Charleston High School, Charleston, Pa. Accompanist: Orchestra, Glee Club. Senior Play; Debate Team. College work: Playing knowledge of piano, violin, clarinet and trombone. Major instruments: Piano, 8 years; voice, 4 years; Second Orchestra, 3 years; Second Band, 3 years. Professional experience: Waitress, Little Tavern, Mansfield, Pa.; private instructor in piano.

ROSEN, SIDNEY A. Age, 22. Church preference, Methodist. Present address, M. S. T. C.; after graduation, 413 E. Main St., E. Aurora, N. Y. Pre-College work: East Aurora High School. Dramatic Club; Girls Glee Club; Operettas; Chemistry Club; Dramatics; Basket Ball; Soccer. College work: Playing knowledge of piano, violin, trumpet, bassoon, trombone, flute, clarinet, and percussion instruments. Major instrument, 8 years. Voice, 5 years; Concert Band, 2 years; Second Orchestra, 3 years. Girl Scout Leadership Course. Professional experience: Junior Choir Director, Methodist Church, Mansfield; Sunday School teacher; Tea Room waitress.



SCHOVER, LILLIAN P.

Piano, Voice

English

President, Lambda Mu Sorority; Music Supervisors' Club; Vested Choir; Athletic Club; Opera Club, "Yeomen of the Guard"; Y. W. C. A.



SEAMANS, ROBERT E.

Voice, French Horn

Social Studies — English

Phi Mu Alpha Sinfonia; Music Supervisors' Club; Vested Choir; Opera Club, "Robin Hood", "Yeomen of the Guard"; Male Quartette; Y. M. C. A.



SECOR, MARIETTA F.

Piano

English

Music Supervisors' Club; Athletic Club; Opera Club Orchestra; String Trio; Y. W. C. A.



SIMERSON, VELMA P.

Piano

English

Lambda Mu Sorority; Music Supervisors' Club; Athletic Club; Y. W. C. A.

SCHOVER, LILLIAN P. Age, 22. Church preference, Lutheran. Present address, M. S. T. C.; after graduation, Reading, Pa., Route 2. Pre-College work: Ontelaunee High School, Leesport, Pa. Accompanist: Assembly singing and Orchestra. Girls' Chorus; Operettas; Dramatics; Class Song. College work: Playing knowledge of piano, organ, violin, clarinet, trumpet, trombone. Major instruments: Piano, 10 years; voice, 4 years. Concert Band, 1 year; Second Band, 3 years; Second Orchestra, 3 years. Professional experience: Accompanist; private instructor in piano; concert work; telephone operator.

SECOR, MARIETTA F. Age, 21. Church preference, Methodist. Present address, M. S. T. C.; after graduation, 105 Crary Ave., Sheffield, Pa. Pre-College work: Sheffield High School. Orchestra; Glee Club; String Quartette; Girls' Trio; Methodist Sunday School Orchestra. College work: Playing knowledge of piano, clarinet, trumpet, trombone, violin and organ. Major instrument, 12 years. Violin, 4 years; voice, 4 years; Symphony Orchestra, 4 years; Second Band, 3 years. Professional experience: Private instructor in piano, violin and voice; Baptist Church Choir, Mansfield, Pa.; Methodist Church Choir, Sheffield, Pa.

SEAMANS, ROBERT E. Age, 23. Church preference, Methodist. Present address, Simmons Hall, Mansfield, Pa. after graduation, Box 64, Lawrenceville, Pa. Pre-College work: Lawrenceville High School. College work: Playing knowledge of piano, violin, clarinet, trumpet, brass bass, baritone, French horn, percussion instruments. Major instruments: Voice, 4 years; French horn, 3 years. Trumpet, 2 years; clarinet, 3 years; violin, 1 year. Symphony Orchestra, 2 years; Concert Band, 4 years. Professional experience: Instrumental work, Lawrenceville Public Schools, 1 year; tenor soloist, Methodist Church Choir, Mansfield; secretary work for Prof. John F. Myers; hotel work, Willard Straight Hall, Cornell University, Ithaca, N. Y., 2 years.

SIMERSON, VELMA P. Age, 21. Church preference, Baptist. Present address, 39 Sullivan St., Mansfield, Pa.; after graduation, Covington, Pa. Pre-College work: Covington High School. Accompanist; Operettas; Orchestra; Dramatics. College work: Playing knowledge of piano, violin, viola, cello, clarinet, trumpet, brass bass. Major instrument, 8 years. Voice, 4 years; violin, 3 years; trumpet, clarinet, one semester; Symphony Orchestra, 1 year; Second Orchestra, 2 years; Second Band, 3 years. Professional experience: Private instructor in piano; Sunday School teacher; accompanist; store clerk.



TERRY, MIRIAM A.

Cello

English — German

Lambda Mu Sorority; Kappa Delta Pi; President, Scribblers' Club; Secretary, German Club; Vice President, Music Supervisors' Club; Flashlight Board; Opera Club Orchestra; Piano Trio; Y. W. C. A.



THOMAS, ELISABETH C.

Voice

English

Treasurer, Lambda Mu Sorority; Vested Choir; Scribblers' Club; Girls' Trio; Opera Club, "Yeomen of the Guard"; Music Chairman, Y. W. C. A.; Music Supervisors' Club.



WOODLEY, IDA M.

Piano

English — Social Studies

Corresponding Secretary, Lambda Mu Sorority; Secretary, Music Supervisors' Club; Treasurer, Emersonian Literary Society; Kappa Delta Pi; Vested Choir; Y. W. C. A.



YURKEWICZ, EVA M.

Piano

English

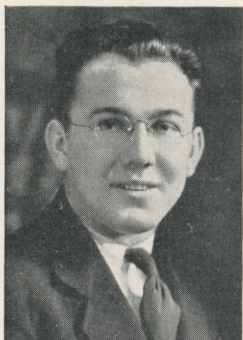
Music Supervisors' Club; Athletic Club; Y. W. C. A.

TERRY, MIRIAM A. Age, 20. Church preference, Universalist. Present address, M. S. T. C.; after graduation, Brooklyn, Pa. Pre-College work: Brooklyn Vocational High School. Glee Club; Orchestra; Operetta; Sunday School Orchestra; Young People's Choir. College work: Major instrument, 4 years. Piano, 4 years; voice, 4 years; clarinet, cornet, one semester; Symphony Orchestra, 4 years; Concert Band, 1 year; Second Band, 2 years. Professional experience: Store clerk; Sunday School teacher.

THOMAS, ELISABETH C. Age, 21. Church preference, Presbyterian. Present address, M. S. T. C.; after graduation, 400 Meyer Bldg., Wilkes-Barre, Pa. Pre-College work: Coughlin High School, Wilkes-Barre, Pa. Mixed Glee Clubs; Girls' Glee Club; Operetta; Dramatic Club. College work: Playing knowledge of French horn, violin, piano, clarinet, trombone, trumpet. Major instrument, 5 years. Piano, 4 years; organ, 1 year. Concert Band, 1 year; Symphony Orchestra, 1 year; Second Band, 2 years; Second Orchestra, 2 years; Girl Scout Leadership Course. Professional experience: Soprano soloist, Memorial Presbyterian Church, Wilkes-Barre, Pa., Presbyterian Church, Mansfield, Pa.; instructor in folk-dancing, one summer.

WOODLEY, IDA M. Age, 21. Church preference, Methodist. Present address, M. S. T. C.; after graduation, Beach Lake, Pa. Pre-College work: Honesdale High School. Girls' Glee Club; Operettas; Girl Scouts; Piano and theory; Art Publication Society, 4 years. College work: Playing knowledge of piano, violin, viola, clarinet, saxophone, trumpet, alto horn, trombone and organ. Major instrument, 12 years; voice, 4 years; violin, 2 years; Symphony Orchestra, 2 years; Concert Band, 3 years. Professional experience: Private instructor in piano; Church Choirs, 3 years; instrumental instructor.

YURKEWICZ, EVA M. Age, 21. Church preference, Roman Catholic. Present address, M. S. T. C.; after graduation, 401 West Coal St., Shendoah, Pa. Pre-College work: J. W. Cooper Memorial High School, Shendoah, Pa. Athletic Club; Girls' Band; Student Director, High School Orchestra; Dramatics; May Queen attendant; Progressive Series Society; Holy Family Church Choir. College work: Playing knowledge of piano, clarinet, organ, trombone. Major instrument: Piano, 12 years. Voice, 4 years; Concert Band, 3 years; Second Band, 2 years; Second Orchestra, 3 years. Professional experience: Private instructor in piano and trumpet; accompanist; Church Choirs.



ZAVACKY, MICHAEL

Clarinet

English

Vested Choir; Music Supervisors' Club; Opera Club, "Robin Hood", "Yeomen of the Guard"; M. Club; Basket Ball; Track; Intramural Basket Ball; Red and Black Pennsylvanians.



ZELLER, PAUL R.

Piano, Flute

English

Supreme Councilman, President, Phi Mu Alpha Sinfonia; Editor-in-Chief, The Cadence; Carontawan Board; Music Supervisors' Club; Vested Choir; Opera Club, "Robin Hood", "Yeomen of the Guard"; Scribblers' Club; Vice President, Sophomore Class; Historian, Junior Class; Instrumental Trio; Y. M. C. A.

ZAVACKY, MICHAEL. Age, 22. Church preference, Catholic. Present address, 79 Elmira St., Mansfield, Pa.; after graduation 49 Ontario St., Simpson, Pa. Pre-College work: Fell High School, Simpson, Pa. Orchestra; Dramatic Club; Literary Club; Basket Ball. College work: Playing knowledge of piano, violin, viola, brass and reed instruments. Major instrument, 7 years. Saxophone, 6 years; voice, 4 years; piano, 4 years; violin, trumpet and trombone, 2 years; Symphony Orchestra, 1 year; Concert Band, 4 years; Second Orchestra, 3 years; Second Band, 2 years. Professional experience: Private instructor in clarinet, saxophone and trombone; professional Dance Orchestras, 6 years; waiter, Coty Restaurant, Carbondale, Pa.

ZELLER, PAUL R. Age, 22. Church preference, Catholic. Present address, Simmons Hall, Mansfield, Pa.; after graduation, 113 N. Hopkins St., Sayre, Pa. Pre-College work: Sayre High School. Orchestra; Glee Club; Operettas; Football; Track. Private study in piano and flute. College work: Playing knowledge of piano, flute, violin, cello, clarinet and baritone. Major instruments: Piano, 8 years; flute, 4 years. Voice, 4 years; violin, 2 years; clarinet, baritone and cello, one semester. Concert Band, 4 years; Symphony Orchestra, 4 years. Professional experience: Store clerk, 2 years; private instructor in flute and piano; Prof. John F. Myers Concert Band, 1934.



Concert Band



Symphony Orchestra

The Adolescent Boy's Voice in the Junior High School

[By DUNCAN McKENZIE, M. A. (Edinburg), Educational Director, Carl Fischer, Inc., New York. Formerly Director of Music, Toronto Schools, Canada.]

The most difficult problem in the whole field of choral singing is the treatment of the voice of the adolescent boy, especially during his years in the Junior High School. Little help can be obtained from books as so little has been written on the subject. Therefore one engaged in this type of work must learn from actual experience. The teacher in charge of the choral music in a Junior High School is more often a young woman than a young man, and usually neither has had experience in handling an adult choir or in dealing with a boys' choir of unchanged voices, where some experience of the changing boy's voice of the young-man singer is bound to be had.

Being pushed into this kind of work without any special preparation as one gets in a summer school in this country, I will relate just what I did in teaching choral music to boys' classes in a school where choral music was an innovation. I may say that everything I tried had the whole-hearted co-operation of the principal of the school as well as of the staff; also that music was well taught in the public schools of the system.

Being without experience and having no one who could help me, I had to fall back on my own voice experience during the change. I had, however, had some experience as an organist and choirmaster of an adult choir, as well as of an Episcopal male choir.

I had been a choir boy, but had to leave the choir when I went to High School. My voice had not changed; it changed while I was in High School, but I cannot remember much as to what happened, until I took up the organ at the age of sixteen and became interested in church choirs. I joined one and sang bass, as I thought this was the only thing to do. Later for some unknown reason I changed to tenor, which I should have been singing, though no one had told me I was a tenor. I never had a voice criticism from an experienced person until I had become an elementary school teacher, and then I was shocked to hear an imitation of my voice from the teacher with

whom I was to study—a very throaty tenor. I had great difficulty in getting rid of this throatiness and still suffer from its effects.

When I started Junior High School work I remembered all this and made up my mind that no boy under me, if I could help it, would ever be left so unguided as I had been. Therefore I determined to examine individually every boy's voice. As the classes were large and I had to win my way with the boys, I made sure that I was always well prepared for any emergency; and I attempted to conduct the voice examination in such a way that the whole class would be interested in what was being done. Of course the testing was only a part of the usual singing lesson. When interest in the testing waned I exerted myself to get it back in the remainder of the lesson and this is what I mean when I say it is necessary to be well prepared for any emergency.

I had a roll of every member of the class prepared, with various columns—(a) Age; (b) School last attended; (c) Voice; (d) Developed or Undeveloped; (e) Range; (f) Remarks (much wider column). From the "b" I got much useful information without asking it as to the boys' previous musical background, as I knew the work of the public schools well. The "f" column was useful in fixing in my memory any special details about a certain boy's voice, e. g., promising; well developed; a real tenor; late in changing; no voice (rare, though I have found such at the time of testing); would like to hear him sing a song; sings much at home, yet undeveloped; can sing in "double" voice, etc. I had a boy secretary. Each boy when tested had to remember what I said about him and see that the secretary got it down correctly on the voice register. Though this work was individual, my aim all the time was to conduct the testing so that every boy in the class would be interested in the remarks I made on the voices. If discipline started to go I stopped the testing and took up some other topic demanding more concentration. Few boys have ever refused to be tested. Whenever I saw nervousness I tried to help the boy overcome it, and if this was not possible, I heard the boy privately.

I attempted to make an individual test two or three times a year, and I made the boys appreciate I was a kind of consulting voice doctor to whom they could come at any time for a test, or for consultation, either before or after class, or by appointment. I encouraged this and made use of it in the class for the benefit of the whole group. In this way I gained much of my most valuable experience.

Such a plan cannot be "put across" all at once. Many things from the point of view of classroom management are necessary for its success, and one has to have a great deal of experience to keep the testing moving fast so that interest does not lag; also one must know how to accomplish much in a short time, as well as know when to drop the testing in a lesson. Hence to create an intelligent interest in what is going to be done I tell just what I am going to do and what I wish to find out, and start testing from two angles which do not involve singing, viz: (1) the physical appearance of the boy, (2) his talking voice.

A great deal can be learned from the boys' physical appearance. Is his face a boy's or a man's, and if neither, what is it? I use the term "youth's face". Does he shave or are there signs that he will soon have to start shaving? Notice his cheek bones, and his Adam's Apple. Remember he has not to speak. Let the class do all the work as to answering the questions. Thus interest is being created. The teacher's judgments are not the final ones (which will be made after the singing test) so it does not matter whether the teacher makes any remarks or not.

From this test one can learn certain things. The boy who has the face of a man, who shaves, who has developed cheek bones, and whose Adam's Apple is more or less prominent is most likely to be singing in his man's voice, but whether it is tenor or bass, one cannot tell yet. The voice will have started to change in the case of the boy with the youth's face. The boy with the boy's face is still using his unchanged voice.

The next step is to have the boy talk or read. Giving his name, address, and age is enough to get as much voice information as is wanted at this stage. The age is not much use in determining the state of the voice; the physical appearance is of much more value. From this talking test one can learn whether the voice is unchanged, changed, or changing. The changed talking voice gives a vary fair idea as to whether the boy's singing voice is high or low, though this cannot be made the basis of the voice classification yet. The unchanged voice cannot be mistaken, but from the changing voice one cannot infer anything with certainty as to the singing voice. The changing voice often sounds as if the boy had a sore throat or cold; it is husky and uncertain, and is liable to "crack" when reading or talking. If it does this the boy has still a good deal of his boy's unchanged voice left.

The singing test must now be made, but before doing so one must have clearly in mind what kind of voices are to be expected.

From my experience the following represents the main classification of boys' voices in a Juunior High School:

UNCHANGED	CHANGING	CHANGED
1. 1st and 2nd Sop.	2. Alto (A,-D')	4. Bass (A,E'flat)
	3. Alto-Tenor (G,-G)	5. Tenor (D,F')
		6. Youth's voice (D-D' in Bass clef)
		7. Counter-Tenor (D-B'flat)
		9. Double Voice

Before making any remarks on the above classification I make it a policy in the Junior High School to encourage the boy to find his man's voice, and in the Public School to preserve his unchanged voice, often even though it shows signs of changing.

Re No. 1—No remarks are necessary.

Re No. 2—Boys' voices do not remain long at this stage. The voice at this stage is very beautiful in quality—a sure sign that the change is not far off.

Re No. 3—The alto-tenor voice is much more effective as an alto in an SSA number than as a tenor in an SATB number. If used in an SATB number, the music chosen should be of a quiet character, and the voice should not be forced. Even then the tenor does not sound very effective. This classification is found right through the Junior High School years.

Re No. 4—This voice cannot be mistaken. There are many in the first year of Junior High School, and the numbers increase each year.

Re No. 5—The tenor, i. e., the unmistakable tenor, is rare until the third year of the Junior High School, and even then it is rather rare.

Re No. 6—By "youth's voice" I mean a voice that is neither a man's nor a boy's unchanged one. This voice has a small range and is "saxophony" in character, being peculiar to the youth of 14 or 15 years of age. Sometimes it seems to be tenor in quality and sometimes baritone. No definite decision can at this stage be made about it. The period that the voice remains in this state is indefinite and varies from a few months to over a year. I have such voices sing only what they can sing with ease and without effort or

forcing. Unison songs help to develop such voices and I advise a fair amount of unison singing in the Junior High for the sake of these voices.

Re No. 7—The counter-tenor is rare and cannot be properly classified at this stage, but he is to be found, and if found is very useful in Male Voice Glee Clubs. He sounds like a real tenor and in his upper range like an alto-tenor. I am surprised to hear so many voices of this type over the air!

Re No. 9—A boy in the Junior High School can often sing in either his man's or his boy's voice, but not always at his own will, i. e., he may be asked to sing in his man's voice and the boy's voice comes out instead. Such a voice usually becomes a bass, and in adult life many basses can use this remnant of the boys' voice as a male alto voice. This male alto voice is rather uncommon in America unless in Episcopal Church male choirs.

One cannot tell from the changing voice as to whether a boy will eventually sing bass or tenor, but usually the voice that is long in changing becomes a tenor, and the voice that changes quickly becomes a bass. It has been my experience also that the large fat boy is very often a tenor, and that boys with unusual bass voices are sometimes very small in stature and general physique.

For the actual singing test I use the downward scale of B-flat. It is well to rehearse with the whole class just what you wish them to do in the singing of the test, so that the most can be got out of it by the pupil and the teacher. Have the test sung at a moderate tempo so that it can be sung easily in one breath; mouth open and well shaped to the vowel "aw" or "uh" (as in the); and standing in the "ready for action" position. It is the teacher's job to get as much information about the voice as possible from one singing.

If exceptional voices are found, the scale can be extended downward for bass voices, and the upward scale of G used for tenor voices. In some cases I ask a boy to bring a song if I find out that he sings songs at home.

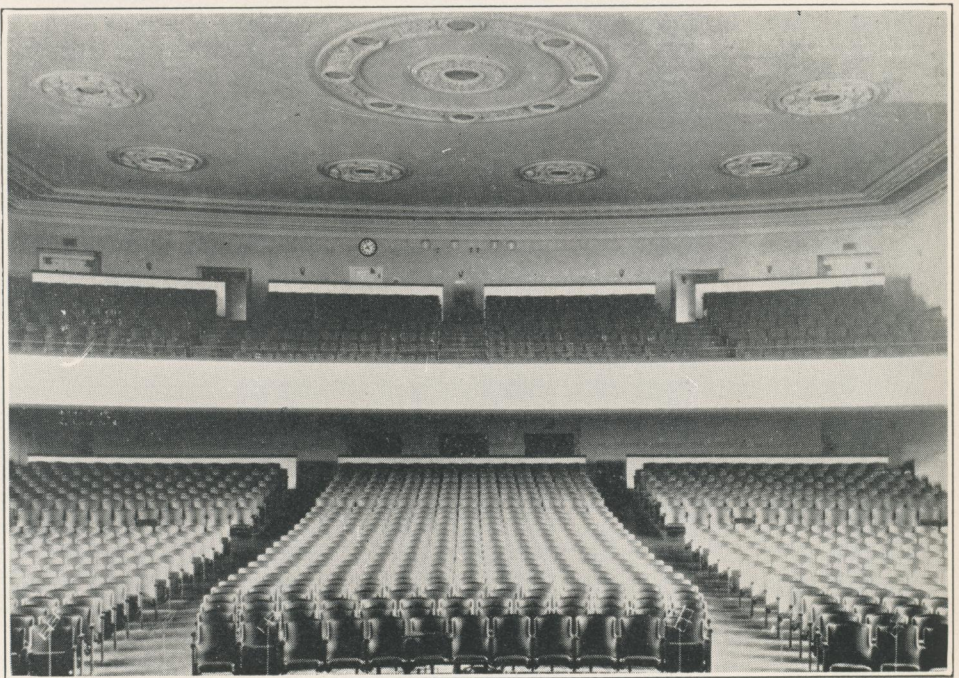
The importance of re-testing in three months' time is that the voices are developing all the time and at different rates, and that the boy will do himself better in later tests; also his voice classification may have changed in three months.

To gain confidence and experience in testing adolescent boys' voices I recommend every young teacher to be always on the lookout for boys to test. Whenever adolescent boys are singing, especially unconsciously in groups, keep your ears open and make some decision about the voices heard.

The seating plan for a Junior High School boys' class is a problem. I refer the reader to a paper of mine in the Music Supervisor's Conference "Book of Proceedings", 192, P. 13. As to the music I consider can be used in a Junior High School, I refer the reader to Carl Fischer School Manual on Choral Music, No. 3, PP. 41-45. This manual can be obtained from the publishers free. The notes on these pages give my reasons for making the selections found there.



Vested Choir



Auditorium

Course of Study

(B. S. Degree in Public School Music)

FIRST SEMESTER

	Class Hours	Semester Hrs. Credit
*Introduction to Teaching	3	3
(Include social guidance on the campus.)		
*English I	3	3
Harmony I	3	3
Sight Reading I	3	1½
Dictation I	3	1½
Private Study—Voice, Piano, Organ; Strings (Violin, Viola, 'cello, Bass), Woodwinds (Flute, Oboe, Clarinet, Bassoon), Brasses (Trumpet, French Horn, Trombone, Tuba), and Percussion Instru- ments. Chorus, Orchestra and Band. Arrange work for greatest benefit of students.....	9	3
*Physical Education I	3	1
	27	16

SECOND SEMESTER

*English II	3	3
*English Activities	3	3
(Include library, voice and dramatization.)		
Harmony II	3	3
Sight Reading II	3	1½
Dictation II	3	1½
Private Study—Voice, Piano, Organ; Strings (Violin, Viola, 'cello, Bass), Woodwinds (Flute, Oboe, Clarinet, Bassoon), Brasses (Trumpet, French Horn, Trombone, Tuba), and Percussion Instru- ments. Chorus, Orchestra and Band. Arrange work for greatest benefit of students.....	9	3
*Physical Education II	3	3
	27	16

THIRD SEMESTER

*Science I—Biology	4	3
(Include the physiology of the nervous system as a basis for psychology.)		
*History of Civilization	3	3
Harmony III	3	3
Sight Reading III	3	1½
Dictation III	1	1½
Private Study—Voice, Piano, Organ; Strings (Violin, Viola, 'cello, Bass), Woodwinds (Flute, Oboe, Clarinet, Bassoon), Brasses (Trumpet, French Horn, Trombone, Tuba), and Percussion Instru- ments. Chorus, Orchestra and Band. Arrange work for greatest benefit of students.....	9	3
Eurythmics	3	1
	28	16

FOURTH SEMESTER

*Psychology I	3	3
*Literature I or Literature II	3	3
Harmony IV	2	2
Elements of Conducting	2	2
Private Study—Voice, Piano, Organ; Strings (Violin, Viola, 'cello, Bass), Woodwinds (Flute, Oboe, Clarinet, Bassoon), Brasses (Trumpet, French Horn, Trombone, Tuba), and Percussion Instru- ments. Chorus, Orchestra and Band. Arrange work for greatest benefit of students.....	9	3
Materials I	3	3
	22	16

FIFTH SEMESTER

*Educational Sociology	3	3
Harmony V	2	2
History of Music I	3	3
Materials II	3	3
Private Study—Voice, Piano, Organ; Strings (Violin, Viola, 'cello, Bass), Woodwinds (Flute, Oboe, Clarinet, Bassoon), Brasses (Trumpet, French Horn, Trombone, Tuba), and Percussion Instru- ments. Chorus, Orchestra and Band. Arrange work for greatest benefit of students.....	12	3
Eurythmics	3	1
	26	16

SIXTH SEMESTER

*American Government	3	3
Harmony VI	3	3
History of Music II	3	3
Materials III	3	3
Private Study—Voice, Piano, Organ; Strings (Violin, Viola, 'cello, Bass), Woodwinds (Flute, Oboe, Clarinet, Bassoon), Brasses (Trumpet, French Horn, Trombone, Tuba), and Percussion Instru- ments. Chorus, Orchestra and Band. Arrange work for greatest benefit of students.....	12	4
(Include instrumental class methods.)		
	24	16

SEVENTH SEMESTER

*Student Teaching and Conferences	10½	7
*Technique of Teaching	1	1
Private Study—Voice, Piano, Organ; Strings (Violin, Viola, 'cello, Bass), Woodwinds (Flute, Oboe, Clarinet, Bassoon), Brasses (Trumpet, French Horn, Trombone, Tuba), and Percussion Instru- ments. Chorus, Orchestra and Band. Arrange work for greatest benefit of students.....	5	2
Elective (§Music Appreciation or Elective).....	3	3
Elective (§Advanced Problems in Conducting or Elective)	3	3
	23½	16

EIGHTH SEMESTER

*History and Philosophy of Education	4	4
*Student Teaching and Conferences	10½	7
*Technique of Teaching	1	1
Private Study—Voice, Piano, Organ; Strings (Violin, Viola, 'cello, Bass), Woodwinds (Flute, Oboe, Clarinet, Bassoon), Brasses (Trumpet, French Horn, Trombone, Tuba), and Percussion Instru- ments. Chorus, Orchestra and Band. Arrange work for greatest benefit of students.....	3	1
Elective (§Organizing and Rehearsing of School Orchestras and Bands or Elective).....	3	3
	21½	16

*—Core Subjects

Core	36 Semester hours
Theory	33
Practical	34
Student Teach	16
Elective	9

 128

§—Elective for Teachers and Supervisors of Music.

